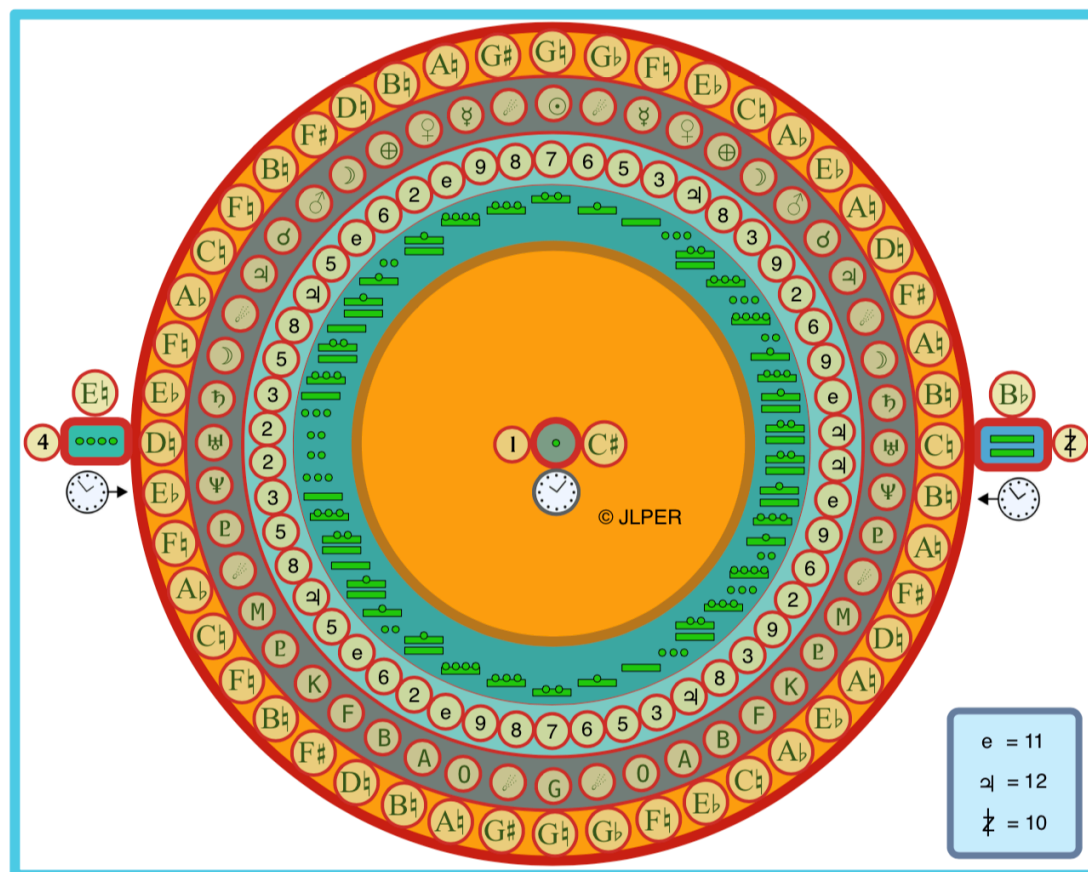


Concierto para Fagot, Piano y Cuerdas

Juan Luis de Pablo Enríquez Roben

(2018)



Concierto para Fagot, Piano y Cuerdas

Notas explicativas y de composición:

Este concierto consta de tres movimientos:

- I. Reloj celeste interplanetario y sideral
- II. Hexágono invernal
- III. Sincretismo celeste

Los tres, exponen los materiales desde las técnicas de composición más utilizadas por mí; naturalmente, aquellas dos que me gustan y que han marcado gran parte de mi obra; me refiero a la técnica serial y la técnica tonal central. Mi interés principal ha sido lograr un lenguaje artístico y científico a la par. Esto lo he logrado con una teoría que he desarrollado desde el año de 1998, la cual he llamado “Teoría JLPER”. Esta teoría es un ejercicio multidisciplinar con el cual he logrado hacer coincidir la ciencia numérica de la música con las disciplinas de la astronomía, la filosofía y la arqueología. Con este manejo multidisciplinar he logrado hacer descubrimientos importantes en el ámbito de la estética antigua y de las posibles agrupaciones planetarias en sistemas estelares. Aún a sabiendas de esto, el resultado musical es el que más me interesa pues es la composición, mi entera vocación. Habiendo sido educado con una formación en artes liberales ha sido natural la preocupación y el interés por muchas otras disciplinas. El tema de la “música de las esferas” siempre ha sido mi pasión desde aquellas primeras lecturas de la “República” de Platón. Efectivamente, la astronomía es otra de mis pasiones y el hecho de ser esta una disciplina fundamental en el pensamiento del México antiguo me conecta directamente con la ciencia la arqueo-astronomía y el cómputo del tiempo mesoamericano. La presente obra es el resultado de más de treinta años de vocación en la composición musical y más de veinte años de estudio y consciencia en la cuenta de las energías “Tonalpohualli” del calendario antiguo de los pueblos de México.

Como compositor, estoy consciente de que mi lenguaje no comulga con la moda y vanguardia actual. No es mi intención acumular más experiencia a los lenguajes de destrucción y experimentación, sino de construcción y deleite. No me interesa el ruido; suficiente hay en el mundo. Esta música pretende entonces no ser de este mundo. Seguramente el discurso de mi lenguaje es anacrónico pero considero que es importante atender el capricho de mi “Teoría JLPER” que brinda al menos interés por lo antiguo y por lo celeste. Mi intención con esta obra es presentarme como un compositor entregado a la música congruente. Esto no es arte sonoro, no es grafismo, no es aleatoria, es una oportunidad de preservar la coherencia musical, cual si fuere ésta, la herramienta para explicar el cosmos y su mecánica desde el punto de vista científico actual y el lenguaje científico-estético de los pueblos antiguos de México, entrelazado todo esto con el agrado de saberse vivo y entre la maravilla y creación de Dios.

Partitura
ca. 7'00"

Concierto para Fagot, Pianoforte y Cuerdas

a Alberto Barrera

Primer Movimiento - Reloj celeste interplanetario y sideral

Juan Luis de Pablo Enríquez Rohen
(2018)

Espressivo (♩ = c. 126)

The musical score is written for a concert band and piano. It is in 7/4 time and marked *Espressivo* with a tempo of approximately 126 beats per minute. The score includes staves for the following instruments:

- Fagot**: Bassoon, staff in bass clef.
- Violines I**: Violins I, staff in treble clef.
- Violines II**: Violins II, staff in treble clef.
- Violas**: Viola, staff in alto clef.
- Violonchelos**: Violoncellos, staff in bass clef.
- Contrabajos**: Contrabass, staff in bass clef.
- Pianoforte**: Piano/Grand Piano, staves in treble and bass clef.

The string parts (Violins I, Violins II, Violas, Violoncellos, and Contrabass) are marked *pizz.* (pizzicato) and *mf* (mezzo-forte). They play a rhythmic pattern of eighth notes. The piano part is currently silent, indicated by whole rests on both staves.

Concierto para Fagot, Pianoforte y Cuerdas

4 *marcato*

mf

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

4

mf

Pf.

6..

The musical score is for page 2 of a concerto. It features six staves: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The Bassoon part begins with a 4-measure rest, followed by a *marcato* section starting at measure 5 with a *mf* dynamic. The strings play a rhythmic pattern of eighth notes. The Piano part has a 4-measure rest, followed by a *mf* dynamic at measure 5, and then a melodic line starting at measure 6. The score is written in 2/4 time.

7

Fgt.

f *mp* *f* *mf*

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

8^{va}

Concierto para Fagot, Pianoforte y Cuerdas

10

Fgt.

f

10

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

10

Pf.

f

m.i.

8^{vb}

8^{vb}

8^{vb}

Detailed description: This page of the musical score contains measures 10 through 12. The top system features the Bassoon (Fgt.) and the first and second Violins (Vlns. I and II). The middle system includes the Violoncello (Vlas.), Viola (Vcs.), and Contrabass (Cbs.). The bottom system is for the Piano (Pf.). In measure 10, the Bassoon plays a melodic line starting with a forte (f) dynamic, while the strings provide a rhythmic accompaniment. The Piano has a sustained bass line. In measure 11, the Bassoon continues its melody, and the Piano's bass line becomes more active. In measure 12, the Bassoon plays a melodic phrase marked 'm.i.' (melodically important), and the Piano plays a complex chordal texture with a forte (f) dynamic. The strings continue their accompaniment throughout.

13

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

mp

mp

mp

mp

mp

mf

f

3

8

16

Fgt.

16

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

16

mf

mf

mf

mf

mf

mf

sf

The musical score for page 6 of the Concerto for Bassoon, Piano and Strings. The page features six staves: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.). The music is in 3/4 time and begins at measure 16. The Bassoon part has a melodic line with slurs and a sharp sign. The Violins I and II parts play a rhythmic pattern of eighth notes, marked *mf*. The Viola part plays a similar pattern, also marked *mf*. The Cello and Double Bass parts play a pattern of eighth notes, marked *mf*. The Piano part has a melodic line with slurs and a sharp sign, marked *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

21 *Rallentando*

Fgt.

3

3

3

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

21

5
2
1
1

Pf.

27 *Andante cósmico* (♩ = c. 96)

The score is for measures 27 through 32 of the 'Andante cósmico' movement. The tempo is marked as 'Andante cósmico' with a quarter note equal to approximately 96 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The instruments are Fagot (Fg.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Cbs.), and Piano (Pf.).

Measure 27: Fg. has a half note B-flat. Vlns. I and II have whole rests. Vlas. has a half note B-flat. Cbs. has a half note B-flat. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

Measure 28: Fg. has a whole rest. Vlns. I and II have a half note B-flat, marked *pizz.* and *mf*. Vlas. has a half note B-flat, marked *mf*. Cbs. has a half note B-flat, marked *mf*. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

Measure 29: Fg. has a whole rest. Vlns. I and II have a whole rest. Vlas. has a half note B-flat, marked *mf*. Cbs. has a half note B-flat, marked *mf*. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

Measure 30: Fg. has a whole rest. Vlns. I and II have a half note B-flat, marked *mf*. Vlas. has a half note B-flat, marked *mf*. Cbs. has a half note B-flat, marked *mf*. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

Measure 31: Fg. has a whole rest. Vlns. I and II have a half note B-flat, marked *mf*. Vlas. has a half note B-flat, marked *mf*. Cbs. has a half note B-flat, marked *mf*. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

Measure 32: Fg. has a whole rest. Vlns. I and II have a half note B-flat, marked *mf*. Vlas. has a half note B-flat, marked *mf*. Cbs. has a half note B-flat, marked *mf*. Pf. has a half note B-flat in the right hand and a half note B-flat in the left hand.

33

Fgt.

p \curvearrowright *mp*

33

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

33

Pf.

mp

39

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

39

Pf.

3

Detailed description of the musical score: The page contains six staves of music. The top staff is for the Bassoon (Fgt.) in bass clef, starting at measure 39 with a melodic line featuring slurs and ornaments. The next two staves are for Violins I and II (Vlns. I, II) in treble clef, playing sustained notes. The fourth staff is for the Viola (Vlas.) in alto clef, also playing sustained notes. The fifth staff is for the Violoncello (Vcs.) in bass clef, and the sixth staff is for the Contrabass (Cbs.) in bass clef, both playing sustained notes. The bottom staff is for the Piano (Pf.) in grand staff (treble and bass clefs), featuring a complex bass line with triplets and slurs. The page number 10 is at the top left, and the title 'Concierto para Fagot, Pianoforte y Cuerdas' is at the top center. The copyright notice '© Juan Luis de Pablo Enríquez Rohen, 2018' is at the bottom center.

45

Fgt.

mf *mp*

45

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

45

Pf.

51

Fgt.

mf

mp

3

3

mf

51

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

51

Pf.

mf

mp

mf

3

3

Detailed description: This is a page of a musical score for a concerto. The page number '12' is at the top left. The title 'Concierto para Fagot, Pianoforte y Cuerdas' is at the top center. The score is for six parts: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The page number '51' appears at the beginning of each staff. The Bassoon part starts with a measure of rest, followed by a half note B-flat, a quarter note G, and a quarter note F, all tied to the next measure. The Piano part starts with a measure of rest, followed by a half note B-flat, a quarter note G, and a quarter note F, all tied to the next measure. The strings play a rhythmic pattern of eighth notes. The score includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also articulation marks like slurs and accents. The bottom of the page has the copyright notice '© Juan Luis de Pablo Enríquez Rohen, 2018'.

57

59

mp 3

mf

I

II

Vlns.

Vlas.

Vcs.

Cbs.

8

57

mp 3

mf

Pf.

The musical score for page 14 of the Concerto for Bassoon, Piano and Strings. The score is written for six parts: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.). The music is in 2/4 time and features various musical notations including eighth notes, quarter notes, and triplets. The bassoon part (Fgt.) is in the bass clef and includes a triplet of eighth notes in the fifth measure. The violin parts (Vlns. I, II) are in the treble clef and include a triplet of eighth notes in the fifth measure. The viola part (Vlas.) is in the bass clef and includes a triplet of eighth notes in the fifth measure. The cello part (Vcs.) is in the bass clef and includes a triplet of eighth notes in the fifth measure. The double bass part (Cbs.) is in the bass clef and includes a triplet of eighth notes in the fifth measure. The piano part (Pf.) is in the treble clef and includes a triplet of eighth notes in the fifth measure. The score is marked with a '63' at the beginning of each staff, indicating the measure number. The piano part (Pf.) is marked with a 'Pf.' at the beginning of the staff. The bassoon part (Fgt.) is marked with a 'Fgt.' at the beginning of the staff. The violin parts (Vlns. I, II) are marked with 'I' and 'II' at the beginning of the staff. The viola part (Vlas.) is marked with 'Vlas.' at the beginning of the staff. The cello part (Vcs.) is marked with 'Vcs.' at the beginning of the staff. The double bass part (Cbs.) is marked with 'Cbs.' at the beginning of the staff. The piano part (Pf.) is marked with 'Pf.' at the beginning of the staff. The score is marked with a '63' at the beginning of each staff, indicating the measure number. The piano part (Pf.) is marked with a 'Pf.' at the beginning of the staff. The bassoon part (Fgt.) is marked with a 'Fgt.' at the beginning of the staff. The violin parts (Vlns. I, II) are marked with 'I' and 'II' at the beginning of the staff. The viola part (Vlas.) is marked with 'Vlas.' at the beginning of the staff. The cello part (Vcs.) is marked with 'Vcs.' at the beginning of the staff. The double bass part (Cbs.) is marked with 'Cbs.' at the beginning of the staff. The piano part (Pf.) is marked with 'Pf.' at the beginning of the staff.

69

Fgt.

mp

69

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

69

Pf.

mp

75

Fgt.

mf

Solo arco ppp espressivo

gliss.

Tutti pizz.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

75

Pf.

f

3

81

Fgt.

81

I

Vlns.

II

Vlas.

Vcs.

Cbs.

81

Pf.

mp

This musical score page contains measures 87 through 92 of a concerto. The instruments are arranged in a system with the following staves from top to bottom: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.).

- Measure 87:** The Bassoon plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.
- Measure 88:** The Bassoon plays a quarter rest followed by a triplet of eighth notes (C5, B4, A4). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.
- Measure 89:** The Bassoon plays a quarter rest followed by a quarter note (C5). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.
- Measure 90:** The Bassoon plays a quarter rest followed by a quarter note (B4). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.
- Measure 91:** The Bassoon plays a quarter rest followed by a quarter note (A4). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.
- Measure 92:** The Bassoon plays a quarter rest followed by a quarter note (G4). The Violins I and II play a half note (D5) followed by a quarter rest. The Viola plays a half note (D4). The Cello and Double Bass play a half note (G3) followed by a quarter rest.

The Piano part (Pf.) is mostly silent in measures 87-91, with a final measure (92) featuring a triplet of eighth notes (G3, F3, E3) in the bass clef.

93

Fgt.

93

I

Vlns.

II

Vlas.

Vcs.

Cbs.

93

Pf.

99

Fgt.

99

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

99

Pf.

mf

6

mf

6

Detailed description: This page of a musical score for 'Concierto para Fagot, Pianoforte y Cuerdas' (Concerto for Bassoon, Piano and Strings) features six staves. The top five staves are for the woodwinds and strings: Bassoon (Fgt.), Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), and Cellos/Double Basses (Vcs./Cbs.). The bottom staff is for the Piano (Pf.). The music is in 2/4 time and begins at measure 99. The Bassoon part starts with a triplet of eighth notes (F#, G, A) followed by rests. The Violins I and II play a melody of eighth and quarter notes. The Viola and Cello/Double Bass parts provide harmonic support with eighth and quarter notes. The Piano part features a melodic line in the right hand with a sixteenth-note triplet (marked '6') and a bass line with eighth notes. Dynamic markings include *mf* (mezzo-forte) for the Piano. The score is written in G major (one sharp) and includes various musical notations such as slurs, ties, and articulation marks.

105

Fgt.

mf

105

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

105

Pf.

mf

6

sf

109

Fgt.

111

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

109

Pf.

sf

mf

3

This musical score page contains measures 109 through 111 of a concerto. The instrumentation includes Bassoon (Fgt.), Violins I and II (Vlns.), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). Measure 109 features a complex bassoon line with a triplet and a half note, while the strings play a rhythmic pattern of eighth and sixteenth notes. Measure 110 shows the bassoon playing a half note and the strings continuing their pattern. Measure 111 is marked with a box containing the number 111 and features a long, sweeping melodic line in the piano right hand, starting with a forte (*sf*) dynamic and moving to mezzo-forte (*mf*). The bassoon and strings provide harmonic support throughout.

113

Fgt.

mp

mf

113

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

113

Pf.

3

3

3

119

Fgt.

122

6

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

119

The musical score is for measures 119 to 122. The top staff is for the Bassoon (Fgt.) in B-flat major, 3/4 time. It features a melodic line with a trill in measure 122. The Violins (Vlns. I and II) play a rhythmic pattern of eighth and sixteenth notes. The Viola (Vlas.) plays a similar pattern. The Violoncello (Vcs.) and Contrabass (Cbs.) play a simple bass line. The Piano (Pf.) provides harmonic support with chords and arpeggios. The score is written for a full orchestra and solo instruments.

124

Fgt.

124

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

124

Pf.

mf

6

128

Fgt.

128

I

Vlns.

II

Vlas.

Vcs.

Cbs.

128

Pf.

f

mf

3

132

Fgt.

f

132

I

Vlns.

II

Vlas.

Vcs.

Cbs.

132

Pf.

f

136

mf

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

136

mf

Pf.

6

6

The musical score is for page 28 of a concerto. It features six staves: Bassoon (Fgt.), Violins I and II (Vlns.), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature has one flat (B-flat). The time signature is 3/4. The score begins at measure 136. The Bassoon part starts with a melodic line marked *mf*, featuring a sixteenth-note triplet in measure 139. The Violins I and II play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass provide harmonic support with sustained notes and moving lines. The Piano part features a complex rhythmic pattern in the right hand and a more active line in the left hand, including a sixteenth-note triplet in measure 139. The score concludes with a long, sustained note in the Bassoon and Piano parts.

140

mp *mf* 3

I

II

Vlns.

Vlas.

Vcs.

Cbs.

8

140

Pf. *sf* 6 6 6

8^{vb}-----

144 *Espressivo*

The musical score for measures 144-149 is written for a concert band. The key signature has one flat (B-flat). The tempo/mood is marked *Espressivo*. The score includes parts for Fagot (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Cbs.), and Piano (Pf.). Measures 144-149 show a string section playing a melodic line with a forte (*f*) dynamic and arco (bowed) instruction. The Fagot part is silent. The Piano part is also silent.

Measures 144-149:

- Fgt.:** Silent.
- Vlns. I:** Melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, 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C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G35

150

Fgt.

150

I

Vlms.

II

Vlas.

Vcs.

Cbs.

8

150

Pf.

157

156

Fgt.

mf

mp

mf

I

156

Vlns.

pizz.

mf

II

pizz.

mf

Vlas.

pizz.

mf

Vcs.

pizz.

mf

Cbs.

mf

8

156

Pf.

mf

mp

mf

162

Fgt.

mp

3

162

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

162

Pf.

mp

3

168

Fgt.

3 *mf* 3 *f* 6 >

I

168

Vlns.

II

Vlas.

Vcs.

Cbs.

8

168

Pf.

mf 3 3 8^{vb} 6

Detailed description: This page of a musical score covers measures 168 to 172. The top system features the Bassoon (Fgt.) and Violins I and II (Vlns. I, II). The middle system includes Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The bottom system is for the Piano (Pf.).
- Bassoon (Fgt.): Measures 168-172. Measure 168 has a triplet of eighth notes (mf) and a triplet of eighth notes. Measure 169 has a triplet of eighth notes and a sixteenth-note triplet. Measure 170 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 171 has a sixteenth-note triplet and a sixteenth-note triplet. Measure 172 has a sixteenth-note triplet and a sixteenth-note triplet.
- Violins I and II (Vlns. I, II): Measures 168-172. Measure 168 has a half note (Bb) and a half note (Bb). Measure 169 has a half note (Bb) and a half note (Bb). Measure 170 has a half note (Bb) and a half note (Bb). Measure 171 has a half note (Bb) and a half note (Bb). Measure 172 has a half note (Bb) and a half note (Bb).
- Viola (Vlas.): Measures 168-172. Measure 168 has a half note (Bb) and a half note (Bb). Measure 169 has a half note (Bb) and a half note (Bb). Measure 170 has a half note (Bb) and a half note (Bb). Measure 171 has a half note (Bb) and a half note (Bb). Measure 172 has a half note (Bb) and a half note (Bb).
- Violoncello (Vcs.): Measures 168-172. Measure 168 has a half note (Bb) and a half note (Bb). Measure 169 has a half note (Bb) and a half note (Bb). Measure 170 has a half note (Bb) and a half note (Bb). Measure 171 has a half note (Bb) and a half note (Bb). Measure 172 has a half note (Bb) and a half note (Bb).
- Contrabass (Cbs.): Measures 168-172. Measure 168 has a half note (Bb) and a half note (Bb). Measure 169 has a half note (Bb) and a half note (Bb). Measure 170 has a half note (Bb) and a half note (Bb). Measure 171 has a half note (Bb) and a half note (Bb). Measure 172 has a half note (Bb) and a half note (Bb).
- Piano (Pf.): Measures 168-172. Measure 168 has a triplet of eighth notes (mf) and a triplet of eighth notes. Measure 169 has a triplet of eighth notes and a triplet of eighth notes. Measure 170 has a triplet of eighth notes and a triplet of eighth notes. Measure 171 has a triplet of eighth notes and a triplet of eighth notes. Measure 172 has a triplet of eighth notes and a triplet of eighth notes.

173

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

8

8^{vb}

179

Fgt.

179

I

Vlns.

II

Vlas.

Vcs.

Cbs.

179

Pf.

(8^{va})

6

184

Fgt.

Vlns. I

II

Vlas.

Vcs.

Cbs.

Pf.

(8^{vb})

Detailed description of the musical score: The score is for measures 184 through 188. The Bassoon (Fgt.) part begins with a melodic phrase in the bass clef, featuring a triplet of eighth notes. The Violins (Vlns.) I and II, Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.) parts are arranged in a standard orchestral format. The Piano (Pf.) part is written for grand staff (treble and bass clefs) and includes a low register indicated by an 8vb (octave below) sign. The piano part features a complex texture with chords and a melodic line in the right hand.

189 190

Fgt.

p

I

Vlns.

II

f

Vlas.

f

Vcs.

f

Cbs.

f

Pf.

sf

f

3 3 3 3

[illegible]

201

Fgt.

f

3

201

I

Vlns.

3

3

6

pizz.

mf

201

II

3

3

6

pizz.

mf

Vlas.

mf

pizz.

Vcs.

3

mf

pizz.

Cbs.

8

3

mf

201

Pf.

mf

3

207

Fgt.

3

6

6

frullato

Ritenuito

207

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

207

Pf.

Partitura
ca. 8'40"

Concierto para Fagot, Pianoforte y Cuerdas

a Alberto Barrera

Segundo Movimiento - Hexágono invernal

Juan Luis de Pablo Enríquez Rohen
(2018)

Largo cósmico (♩. = c. 36)

Score for *Concierto para Fagot, Pianoforte y Cuerdas*, Segundo Movimiento - Hexágono invernal, by Juan Luis de Pablo Enríquez Rohen (2018). The tempo is *Largo cósmico* (♩. = c. 36).

The score is written for the following instruments:

- Fagot
- Violines I
- Violines II
- Violas
- Violonchelos
- Contrabajos
- Pianoforte

The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked *mp* (mezzo-piano) for the strings and *mp* (mezzo-piano) for the Pianoforte.

13

Fgt.

13

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

13

Pf.

mf

Reo.

Detailed description of the musical score: The score is for measures 13 through 18. The Bassoon (Fgt.) part is mostly silent, with a final measure (measure 18) containing a half note G2. The Violins I and II (Vlns. I, II) and Violas (Vlas.) play a rhythmic pattern of eighth notes. The Cellos (Vcs.) and Double Basses (Cbs.) play a similar rhythmic pattern. The Piano (Pf.) part is mostly silent, with a final measure (measure 18) starting at measure 13 marked 'mf' and 'Reo.'.

Concierto para Fagot, Piano y Cuentas

25 *Andante cósmico* (♩ = c. 108) (♩ = ♩)

Fgt. *mf* *f* *mf* *f* *mf*

Vlns. I *p*

Vlns. II *p*

Vlas. *p*

Vcs. *p*

Cbs. *pp* *mp* *p*

Pf. 8: 8: 8: 8: 8:

*

30

Fgt.

f *mf* *f* *mf* *f* ³

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

30

Pf.

35

Fgt.

35

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

35

Pf.

The musical score for page 46 of the Concerto for Bassoon, Piano and Strings. The page features five systems of staves. The first system includes the Bassoon (Fgt.) and Violins I and II (Vlns. I, II). The second system includes the Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The third system includes the Piano (Pf.). The Bassoon part begins with a measure rest, followed by a series of eighth and sixteenth notes, and a dynamic marking of *mf* (mezzo-forte) in the fifth measure. The Violins I and II parts also begin with a measure rest, followed by a series of eighth and sixteenth notes. The Viola, Violoncello, and Contrabass parts begin with a measure rest, followed by a series of eighth and sixteenth notes. The Piano part begins with a measure rest, followed by a series of eighth and sixteenth notes. The score is written in 2/4 time and features a variety of musical notation, including rests, eighth notes, sixteenth notes, and dynamic markings.

40

Fgt.

f

mf

I

Vlms.

II

Vlms.

Vcs.

Cbs.

8

40

Pf.

45

Fgt.

f

3

I

Vlms.

II

Vlas.

Vcs.

Cbs.

8

Pf.

45

The musical score for measures 45-49 of the Concerto for Bassoon, Piano and Strings. The score is written for six staves: Bassoon (Fgt.), Violins I and II (Vlms.), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The bassoon part begins with a forte (f) dynamic and a triplet of eighth notes. The string parts provide harmonic support, with the piano part featuring sustained chords and a melodic line in the right hand. The measure numbers 45, 46, 47, 48, and 49 are indicated at the beginning of each staff line.

50

Fgt.

50

I

Vlms.

II

Vlas.

Vcs.

Cbs.

8

pp

pp

pp

pp

pp

pp

50

Pf.

mp

56

Fgt. *mf*

I 56

Vlns. II

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

Pf. *mf*

56

8

Lea. *

Lea. *

Lea. *

Lea. *

Lea. *

Lea. *

Lea. *

Lea. *

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Concierto para Fagot, Pianoforte y Cuerdas

53

75

71

Fgts.

71

I

Vlns.

II

Vlas.

Vcs.

Cbs.

71

Pf.

71

72

73

74

75

76

77

78

79

80

81

82

83

84

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496

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498

499

500

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92

Fgt.

92

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

92

Pf.

sf

p

mf

mp

arco

mp

sf

p

mf

mp

p

mf

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104

Fgt.

104

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

104

Pf.

p *mp* *sf* *mf*

sf *mf* *mf* *mf*

108

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

mf

pizz.

mf

pizz.

mf

pizz.

mf

108

Pf.

f

8va

Reo.

112

Fgt.

112

I

Vlrs.

II

Vlrs.

Vcs.

Cbs.

8

112

Pf.

8^{vb}

Concierto para Fagot, Piano y Cuerdas

116

Fgt.

f

Vlns. I

116

arco

p

Vlns. II

arco

p

Vlas.

arco

p

Vcs.

arco

p

Cbs.

arco

p

8

Pf.

116

8va

120

Fgt.

120

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

120

(8va)

Pf.

3/4

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129

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

mf

f

8

[illegible]

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Concierto para Fagot, Piano y Cuerdas

142 143

Fgt.

mf *f* 3 5

Vlns. I

p *mf* *mp* pizz. arco

Vlns. II

p *mf* *mp* pizz. arco

Vlas.

p *mf* *mp* pizz. arco

Vcs.

p *mf* *mp* pizz. arco

Cbs.

p *mf* *mp* *mf* arco

Pf.

mf

8

Reo. *

145

Fgt.

145

Vlns.

I

II

Vlas.

Vcs.

Cbs.

8

145

Pf.

Leo.

*

Leo.

*

Leo.

*

Concierto para Fagot, Pianoforte y Cuerdas

148

Fgt.

148

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

148

Pf.

Reo.

*

Reo.

*

Reo.

*

The musical score for measures 148-150 of the Concerto for Bassoon, Piano and Strings. The score is written for Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures. The first measure (148) features a bassoon solo with a triplet of eighth notes, a triplet of sixteenth notes, and a sixteenth-note triplet. The strings provide harmonic support with sustained notes. The piano part features a series of chords. The second measure (149) continues the bassoon solo with a triplet of eighth notes and a sixteenth-note triplet. The strings and piano continue their respective parts. The third measure (150) concludes the bassoon solo with a sixteenth-note triplet. The strings and piano continue their parts. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

153

151

Fgt.

6 6 3

f

151

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

151

Pf.

mf

Leo.

*

Leo.

*

154

Fgt.

154

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

154

Pf.

f

Detailed description: This page of a musical score, page 74, contains measures 154 through 157. The score is for a Concerto for Bassoon, Piano, and Strings. The instruments are arranged in two systems. The top system includes the Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The bottom system includes the Piano (Pf.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Bassoon part features a melodic line with slurs and a final measure with a wavy line indicating a tremolo. The Violins I and II parts have a similar melodic line. The Viola part is mostly whole notes. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes. The Piano part has a complex texture with many sixteenth and thirty-second notes, and a forte (f) dynamic marking in measure 157.

158

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

sf

5
5
4
3
2
1

162

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

p *mf* *f* *sf* *mf*

Detailed description: This page of the musical score, numbered 76, contains measures 162 through 165. The score is for a Concerto for Bassoon, Piano, and Strings. The instruments are arranged in a standard orchestral layout. The Bassoon (Fgt.) part is in the top staff, starting with a treble clef and a key signature of two sharps (F# and C#). The string parts (Vlns. I and II, Vlas., Vcs., and Cbs.) are in the middle staves, with Vlns. I and II in treble clef and the others in bass clef. The Piano (Pf.) part is at the bottom, in grand staff. The music features a variety of dynamics, including piano (*p*), mezzo-forte (*mf*), forte (*f*), and sforzando (*sf*). The string parts have long, sweeping lines, while the piano part has more rhythmic, chordal textures. The bassoon part has some melodic fragments and rests.

166

168

Fgt.

mf

mp

I

Vlns.

mp

p

II

mp

p

Vlas.

mf

Vcs.

mf

Cbs.

mf

8

Pf.

mf

mf

Reo.

170

Fgt.

p

mf

mp

I

Vlns.

II

Vlas.

p

arco

Vcs.

Cbs.

8

170

Pf.

8vb

Detailed description: This page of a musical score for 'Concierto para Fagot, Piano y Cuerdas' (page 78) covers measures 170 to 174. The score is written for Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabasso (Cbs.), and Piano (Pf.). The Bassoon part begins in measure 170 with a half note G2, marked *p*. It continues with a half note A2 in measure 171, a quarter note G2 in measure 172, and a half note F2 in measure 173. In measure 174, it plays a half note E2, marked *mp*. The Violins I and II parts play sustained chords. Violin I plays G4 in measures 170-171, F#4 in measure 172, and E4 in measure 173. Violin II plays G4 in measures 170-171, F#4 in measure 172, and E4 in measure 173. The Viola part plays a half note G3 in measure 170, a half note F#3 in measure 171, and a half note E3 in measure 172. The Violoncello and Contrabasso parts play sustained chords. The Piano part begins in measure 170 with a half note G4, marked *p*. It continues with a half note A4 in measure 171, a quarter note G4 in measure 172, and a half note F4 in measure 173. In measure 174, it plays a half note E4, marked *mp*. The score is written in 2/4 time and includes dynamic markings *p*, *mf*, and *mp*.

175 *rallentando*

Fgt.

175

I

Vlms.

II

Vlas.

Vcs.

Cbs.

8

175

Pf.

180

Fgt.

180

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

180

Pf.

The musical score for measures 180-184 of a Concerto for Bassoon, Piano, and Strings. The score is written for five staves: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Cbs.), and Piano (Pf.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 180. The Bassoon part has a whole rest in measures 180-183 and a half note in measure 184. The Violins I and II parts have a whole note in measure 180, a half note in measure 181, and a half note in measure 182, followed by a half note in measure 183 and a half note in measure 184. The Viola part has a whole rest in measures 180-183 and a half note in measure 184. The Cello part has a whole rest in measures 180-183 and a half note in measure 184. The Piano part has a whole note in measure 180, a half note in measure 181, and a half note in measure 182, followed by a half note in measure 183 and a half note in measure 184. The score ends at measure 184.

Partitura
ca. 8'00"

Concierto para Fagot, Pianoforte y Cuerdas

a Alberto Barrera

Tercer Movimiento - Sincretismo celeste

Juan Luis de Pablo Enríquez Rohen

(2018)

Andante (♩ = c. 76)

Fagot

Violines I II

Violas

Violonchelos

Contrabajos

Pianoforte

f *p* *sf* *mp* *ff*

8^{va}

Fgt.

mf *f* *sf*

Vlns. I *sf* *f*

Vlns. II *sf* *f*

Vlas. *sf* *f*

Vcs. *sf* *f*

Cbs. *sf* *f*

Pf.

The musical score for page 83 of the Concerto for Bassoon, Piano and Strings is presented in a multi-staff format. The staves are labeled as follows:

- Fgt.** (Bassoon): The top staff, featuring a melodic line with triplets and a 6-measure rest.
- Vlns. I** (Violins I): The second staff, playing a rhythmic accompaniment with triplets.
- Vlns. II** (Violins II): The third staff, playing a rhythmic accompaniment with triplets.
- Vlas.** (Violas): The fourth staff, playing a rhythmic accompaniment with triplets.
- Vcs.** (Cellos): The fifth staff, playing a rhythmic accompaniment with triplets.
- Cbs.** (Double Basses): The sixth staff, playing a rhythmic accompaniment with triplets.
- Pf.** (Piano): The bottom staff, featuring a complex rhythmic pattern with a dynamic shift to *f* (forte) and a 6-measure rest.

The score includes various musical notations such as triplets, rests, and dynamic markings. The piano part includes a forte (*f*) dynamic marking and a 6-measure rest. The string parts (Vlns., Vlas., Vcs., Cbs.) play a rhythmic accompaniment with triplets. The bassoon part (Fgt.) features a melodic line with triplets and a 6-measure rest.

10

Fgt.

mf *f* *sf*

3 6 3

10

I

Vlns. *sf* *f* *sf*

3 3 3

10

II

sf *f* *sf*

3 3 3

10

Vlas. *sf* *f* *sf*

3 3 3

10

Vcs. *sf* *f* *sf*

3 3 3

10

Cbs. *sf* *f* *sf*

3 3 3

10

Pf.

3 3 3 3 3 3

The musical score for page 85 of the Concerto for Bassoon, Piano and Strings, features the following details:

- Staves:** The score includes staves for Bassoon (Fgt.), Violins I and II (Vlns.), Violas (Vlas.), Cellos (Cbs.), and Piano (Pf.).
- Measure Numbers:** The measures are numbered 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

16

Fgt.

mf *f*

3 6

3 3 3 6

16

I

Vlns.

sf *f*

3 3 3 6

16

II

sf *f*

3 3 3 6

16

Vlas.

sf *f*

3 3 3 6

16

Vcs.

sf *f*

3 3 3 6

16

Cbs.

sf *f*

3 3 3 6

16

Pf.

8 *sf* *f*

3 3 3 6

8^{vb}

(♩ = ♩) *ma pochissimo meno mosso*

19 *Allegro* (M.M. ♩ = c. 71)

The musical score is for page 87 of a concerto. It is written for Bassoon (Fgt.), Violins I and II (Vlns.), Viola (Vla.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The time signature is 7/8, and the key signature has one flat (B-flat). The tempo is marked 'Allegro' with a metronome marking of approximately 71 beats per minute, and the dynamics are 'f' (forte) and 'ma pochissimo meno mosso' (very slightly less motion). The score shows measures 19 through 22. The Bassoon part is mostly rests. The Violins and Viola play a melodic line, while the Violoncello and Contrabass play a rhythmic pattern. The Piano provides harmonic support with chords.

23

Fgt.

f

23

I

Vlns.

II

Vlas.

Vcs.

Cbs.

23

Pf.

(♩ = ♩)
Presto cósmico (♩. = c. 92)

27

Fgt.

27

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

27

mf

mf dim.

mp

mf dim.

mp

mf dim.

mp

mf dim.

mp

mp

33

Fgt.

33

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

33

Pf.

39

Fgt.

39

I

Vlns.

II

Vlas.

Vcs.

Cbs.

39

Pf.

45

Fgt.

45

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

45

Pf.

sf

mf

51

Fgt.

f

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

51

8

57

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

57

This musical score page contains measures 57 through 62. The instruments are arranged in two systems. The top system includes the Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The bottom system includes the Piano (Pf.). The key signature has one flat (B-flat). The time signature is 4/4. Measure 57 begins with a rehearsal mark. The Bassoon part features a melodic line with slurs and ties. The Violins I and II parts play a similar melodic line. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and some movement. The Piano part consists of sustained chords in the right hand and moving lines in the left hand.

63

65

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

mp

69

Fgt.

mf

69

I

Vlns.

II

Vlas.

Cbs.

Pf.

mf

8

75

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

This musical score page contains measures 81 through 86 of a concerto. The instrumentation includes Bassoon (Fgt.), Violins I and II (Vlns.), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.).

- Measures 81-86:** The score is written in 6/8 time. The key signature has one flat (B-flat). The bassoon part features a melodic line with slurs and ties. The violin and viola parts play a rhythmic pattern of eighth notes. The cello and double bass parts play a similar rhythmic pattern. The piano part features a complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 81:** The bassoon part begins with a melodic phrase. The violin and viola parts enter with a rhythmic pattern. The cello and double bass parts enter with a similar rhythmic pattern. The piano part begins with a complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 82:** The bassoon part continues its melodic line. The violin and viola parts continue their rhythmic pattern. The cello and double bass parts continue their rhythmic pattern. The piano part continues its complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 83:** The bassoon part continues its melodic line. The violin and viola parts continue their rhythmic pattern. The cello and double bass parts continue their rhythmic pattern. The piano part continues its complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 84:** The bassoon part continues its melodic line. The violin and viola parts continue their rhythmic pattern. The cello and double bass parts continue their rhythmic pattern. The piano part continues its complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 85:** The bassoon part continues its melodic line. The violin and viola parts continue their rhythmic pattern. The cello and double bass parts continue their rhythmic pattern. The piano part continues its complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.
- Measure 86:** The bassoon part continues its melodic line. The violin and viola parts continue their rhythmic pattern. The cello and double bass parts continue their rhythmic pattern. The piano part continues its complex, fast-moving melody in the right hand, while the left hand plays a simple, steady rhythm.

87

Fgt.

mp

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

87

8

93

Fgt.

93

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

p

93

Pf.

mp

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105

Fgt.

mp

3

3

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

105

Pf.

mp

The musical score for page 103 of the Concerto for Bassoon, Piano and Strings is presented below. The score is written for six parts: Bassoon (Fgt.), Violins I and II (Vlns.), Violas (Vlas.), Cellos (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The music is in 2/4 time and features a variety of musical notations, including notes, rests, slurs, and dynamics.

Staff 1: Fgt. (Bassoon)
 The Bassoon part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 2: Vlns. I (Violins I)
 The Violins I part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 3: Vlns. II (Violins II)
 The Violins II part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 4: Vlas. (Violas)
 The Violas part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 5: Vcs. (Cellos)
 The Cellos part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 6: Cbs. (Contrabass)
 The Contrabass part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line.

Staff 7: Pf. (Piano)
 The Piano part begins with a measure marked 111. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The melody is characterized by slurs and ties, indicating a continuous line. The dynamic *mp* (mezzo-piano) is indicated in the second measure.

117

Fgt.

mf

I

Vlns.

mp

p

mp

II

mp

p

mp

Vlas.

mp

p

mp

Vcs.

mp

p

mp

Cbs.

mp

p

mp

8

Pf.

mf

117

The musical score for measures 117-122 of the Concerto for Bassoon, Piano and Strings. The score is written for six parts: Bassoon (Fgt.), Violins I and II (Vlns.), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.). Measures 117-122 are shown. The Bassoon part begins with a melodic line in measure 117, marked *mf*. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic pattern of eighth notes, marked *mp* in measure 117 and *p* in measure 118. The Piano part plays a melodic line in measure 117, marked *mf*. The score is written in 2/4 time and features various dynamics and articulations.

This musical score page contains measures 123 through 127. The instruments are arranged as follows:

- Fgt. (Bassoon):** Measures 123-124 contain eighth-note patterns. From measure 125, it plays a sustained note with a crescendo leading to a fortissimo (*f*) dynamic in measure 126, followed by a decrescendo in measure 127.
- Vlns. I & II (Violins):** Play a sustained note with a crescendo from *p* to *mf* across measures 123-127.
- Vlas. (Viola):** Play a sustained note with a crescendo from *p* to *mf* across measures 123-127.
- Vcs. (Violoncello):** Play a sustained note with a crescendo from *p* to *mf* across measures 123-127.
- Cbs. (Contrabass):** Play a sustained note with a crescendo from *p* to *mf* across measures 123-127.
- Pf. (Piano):** Measures 123-125 are silent. In measure 126, it plays a fortissimo (*f*) chord. In measure 127, it plays a descending eighth-note scale.

The score includes dynamic markings (*p*, *mp*, *mf*, *f*) and crescendo/decrescendo hairpins to indicate the intensity of the sound.

129

Fgt.

p subito

mp

129

Vlns. I

pp subito

Vlns. II

pp subito

Vlas.

pp subito

Vcs.

pp subito

Cbs.

8

129

Pf.

p subito

mp

135

Fgt.

mf

I

Vlns.

p

mp

p

II

p

mp

p

Vlas.

p

mp

p

Vcs.

p

mp

p

Cbs.

p

mp

p

135

Pf.

mf

141

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

f

mf

mf

mf

mf

f

The musical score for page 108 of the Concerto for Bassoon, Piano and Strings. The page features six staves: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 141. The Bassoon part starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The Violins I and II, Violas, Cellos, and Double Basses all play a similar pattern of eighth notes, starting with a half note. The Piano part features a series of eighth notes, followed by a half note, and then a series of eighth notes. The score includes dynamic markings: *f* (forte) for the Bassoon and Piano, and *mf* (mezzo-forte) for the strings. The score is written for a concert band or orchestra.

This musical score page contains measures 147 through 152. The instruments are arranged as follows:

- Fgt. (Bassoon):** Measures 147-152. Measure 147 starts with a half note G2. Measures 148-151 feature a long, sustained half note G2 with a crescendo hairpin. Measure 152 begins with a half note G2, followed by a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1.
- Vlns. I & II (Violins):** Measures 147-152. Measures 147-151 play a sustained half note G4 with a crescendo hairpin. Measure 152 begins with a half note G4, followed by a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3.
- Vlas. (Viola):** Measures 147-152. Measures 147-151 play a sustained half note G3 with a crescendo hairpin. Measure 152 begins with a half note G3, followed by a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2.
- Vcs. (Violoncello):** Measures 147-152. Measures 147-151 play a sustained half note G2 with a crescendo hairpin. Measure 152 begins with a half note G2, followed by a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1.
- Cbs. (Double Bass):** Measures 147-152. Measures 147-151 play a sustained half note G1 with a crescendo hairpin. Measure 152 begins with a half note G1, followed by a descending eighth-note scale: F1, E1, D1, C1, B0, A0, G0.
- Pf. (Piano):** Measures 147-152. Measures 147-151 play a sustained half note G4 with a crescendo hairpin. Measure 152 begins with a half note G4, followed by a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3.

Dynamic markings include *mp* (mezzo-piano) at the start of measures 147-151 and *mf* (mezzo-forte) at the start of measure 152. A *f* (forte) marking appears in measure 152 for the Piano part.

153

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

153

The musical score for page 110 of the Concerto for Bassoon, Piano and Strings. The page features six staves: Bassoon (Fgt.), Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Cellos (Vcs.), and Double Basses (Cbs.). The piano part (Pf.) is shown in a grand staff with treble and bass clefs. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 153. The Bassoon part has a melodic line with some grace notes and a long note in the final measure. The Violins and Viola parts have a similar melodic line, with the Viola part starting with a sharp sign. The Cello and Double Bass parts have a more rhythmic line, with the Double Bass part starting with a sharp sign. The piano part has a melodic line in the right hand and a more rhythmic line in the left hand, with some grace notes and a long note in the final measure.

159

Fgt.

mf *f*

6

Vlins.

I

p *mf*

II

p *mf*

Vlas.

p *mf*

Vcs.

p *mf*

Cbs.

8 *p* *mf*

Pf.

mp *mf*

5
4
3
1

112 Concierto para Fagot, Pianoforte y Cuerdas

165

Fgt.

I

Vlns.

II

Vcl.

Vcs.

Cbs.

Pf.

3

Sol (♩ = ♩) *Mercurio*

170 *Andante cósmico* (♩ = c. 138)

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

mf *p* *mp* *p* *mf* *p*

8va

Venus

176

Fgt.

176

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

176 (8va)

Pf.

3

5

116 Concierto para Fagot, Pianoforte y Cuerdas

Marte

Asteroides

Júpiter

194

Fgt.

194

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

194

Pf.

8^{va}

194

195

196

197

198

199

Cometas Jovianos

200

Fgt.

200

I

Vlns.

II

Vlas.

Vcs.

Cbs.

200

Pf.

Urano[illegible]

Planetoïdes

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Concierto para Fagot, Pianoforte y Cuerdas

Cometas Exteriores

224

Fgt.

224

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

224

Pf.

Estrellas M

Planetas Vagantes

230

Fgt.

230

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

230

Pf.

Estrellas K

The musical score is for measures 236 to 241. The instruments are Bassoon (Fgt.), Violins I and II (Vlns.), Violas (Vlas.), Cellos (Vcs.), Double Basses (Cbs.), and Piano (Pf.).

Measure 236: The Bassoon plays a rapid sixteenth-note scale. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

Measure 237: The Bassoon continues the scale. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

Measure 238: The Bassoon plays a half note. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

Measure 239: The Bassoon plays a half note. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

Measure 240: The Bassoon plays a half note. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

Measure 241: The Bassoon plays a half note. The strings play a rhythmic pattern of eighth notes. The Piano plays a simple harmonic accompaniment.

The score includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). The Bassoon part is marked with a *236* at the beginning of the first measure. The strings are marked with a *236* at the beginning of the first measure. The Piano part is marked with a *236* at the beginning of the first measure.

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248

Fgt.

mf

248

I

Vlns.

II

mp

p

Vlas.

mp

p

Vcs.

mp

p

Cbs.

8

248

Pf.

Estrellas O

Cometas Intergalácticos

254

Fgt.

254

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

254

128 Concierto para Fagot, Pianoforte y Cuerdas

260

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

260

6/16

266 *Cadenza*

Fgt.

Pf.

272

Fgt.

Pf.

The musical score is divided into two systems. The first system covers measures 266 to 271, and the second system covers measures 272 to 277. The Fagot part (Fgt.) is written in a single staff with a 3/16 time signature. The Pianoforte part (Pf.) is written in two staves (treble and bass clef). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte). The first system begins with a *Cadenza* marking. The second system starts at measure 272. The Fagot part in the second system features a series of eighth notes and a final measure with a fermata. The Pianoforte part provides a harmonic accompaniment with chords and moving lines in both hands.

279

Fgt.

279

Pf.

286

Fgt.

286

Pf.

This musical score page contains two systems of music for Fagot (Fgt.) and Pianoforte (Pf.). The first system covers measures 279 to 285. The Fagot part (top staff) is in 3/4 time and features a melodic line with eighth and sixteenth notes, including a trill in measure 285. The Pianoforte part (bottom staff) provides harmonic support with chords and moving lines in both hands. The second system covers measures 286 to 292. The Fagot part continues with a more active melodic line, including slurs and trills. The Pianoforte part has rests in the first four measures of this system, followed by a more active bass line in the last two measures.

293

Fgt.

Pf.

8vb - - -

300

Fgt.

Pf.

8vb - - -

16

16

307

Fgt.

Pf.

307

313

314

Fgt.

Pf.

8vb - -

314

319

321

Fgt.

Pf.

321

m. i.

328

Fgt.

Pf.

328

8va

8va

7/16

6/16

7/16

6/16

335

Fgt.

335

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

335

Pf.

pizz.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf

(Danza futurista)

(♩ = ♩)

344 Presto cósmico

344

mf

mp arco

mp arco

mp arco

mp arco

mp arco

mf

8^{vb}

351

Fgt.

351

I

Vlns.

II

Vlas.

Vcs.

Cbs.

351

Pf.

(8^{va})

358

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

358

358

(8^{va})

365

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

(8vb)

The musical score for measures 365-371 of the Concerto for Bassoon, Piano and Strings. The score is written for Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature is one sharp (F#) and the time signature is 3/8. The bassoon part features a melodic line with various intervals and rests. The strings provide harmonic support with chords and moving lines. The piano part features a complex texture with many chords and moving lines. The score is marked with a repeat sign at the end of measure 371. A dashed line with the marking (8vb) is present below the piano part.

372

Fgt.

372

I

Vlns.

II

Vlas.

Vcs.

Cbs.

372

Pf.

(8^{va})

379

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

8

379

(8^{vb})

Detailed description: This page of a musical score contains measures 379 through 385. The score is for a Concerto for Bassoon, Piano, and Strings. The instruments are arranged in five systems. The first system includes the Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The second system includes the Piano (Pf.). The key signature is B-flat major (two flats). The time signature is 3/4. The bassoon part features a melodic line with various ornaments and a long note in measure 380. The strings provide harmonic support with sustained notes and moving lines. The piano part consists of chords and single notes. A rehearsal mark '8' is placed below the contrabass staff in measure 379. A dynamic marking '(8^{vb})' is at the bottom of the page.

386

Fgt.

Vlns.

Vlas.

Vcs.

Cbs.

Pf.

386

386

(8^{vb})

393

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

393

Pf.

The image shows a musical score for measures 393 to 400. The score is written for Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature is B-flat major (two flats) and the time signature is 3/8. The bassoon part (Fgt.) starts with a measure rest in measure 393, then plays a series of eighth notes and quarter notes. The violin parts (Vlns. I, II) play a rhythmic pattern of eighth notes and quarter notes. The viola part (Vlas.) plays a series of eighth notes and quarter notes. The cello and contrabass parts (Vcs., Cbs.) play a rhythmic pattern of eighth notes and quarter notes. The piano part (Pf.) plays a series of eighth notes and quarter notes. The score is written in a standard musical notation with a grand staff for the piano and individual staves for the other instruments.

400

Fgt. *mf*

Vlns. I *mp* 400

Vlns. II *mp*

Vlas. *mp*

Vcs. *mp* >

Cbs. *mp* >

Pf. *mf* 400

407

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

407

408

409

410

411

412

413

414

The musical score is for measures 407 through 414. The key signature has one flat (B-flat) and the time signature is 3/8. The instruments are Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The Bassoon part features a melodic line with slurs and ties. The Violins I and II play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass play a similar rhythmic pattern. The Piano part provides harmonic support with chords and single notes.

414

Fgt.

Vlns. I

II

Vlas.

Vcs.

Cbs.

Pf.

421

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

421

Pf.

Detailed description: This page of a musical score, numbered 146, is for a Concerto for Bassoon, Piano, and Strings. It features six staves. The top staff is for the Bassoon (Fgt.) in B-flat major, 3/4 time, starting at measure 421. The next three staves are for the Violins (Vlns. I and II) and Viola (Vlas.) in treble clef, and the Violoncello (Vcs.) in bass clef. The bottom staff is for the Piano (Pf.) in treble and bass clef. The score shows measures 421 through 427. The bassoon part has a melodic line with some accidentals. The strings provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The piano part has a more active role with chords and moving lines in both hands.

428 *accel.*

Fgt.

428

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

428

Pf.

(♩ = ♩)

435 *Allegro* (M.M. ♩ = c. 76)

Fgt.

f

Vlns.

I

mf

II

mf

Vlas.

mf

Vcs.

mf

Cbs.

mf

Pf.

f

[illegible]

445 *Andante* (♩ = c. 76)

Instrumental Parts:

- Fgt. (Bassoon):** Measures 445-447. Dynamics: *f*, *mf*, *f*. Includes a sextuplet in measure 447.
- Vlns. I & II (Violins):** Measures 445-447. Dynamics: *sf*, *p*, *sf*, *p*, *mf*, *mp*. Includes crescendos and decrescendos.
- Vlas. (Violas):** Measures 445-447. Dynamics: *sf*, *p*, *sf*, *p*, *mf*, *mp*. Includes crescendos and decrescendos.
- Vcs. (Cellos):** Measures 445-447. Dynamics: *sf*, *p*, *sf*, *p*, *mf*, *mp*. Includes crescendos and decrescendos.
- Cbs. (Double Basses):** Measures 445-447. Dynamics: *sf*, *p*, *sf*, *p*, *mf*, *mp*. Includes crescendos and decrescendos.
- Pf. (Piano):** Measures 445-447. Dynamics: *f*. Includes an 8va marking in measure 447.

448

Fgt.

mf *f*

3 6

448

I

Vlns.

II

f

3 3 3

448

Vlas.

f

3

448

Vcs.

f

3

448

Cbs.

f

3

8

448

Pf.

3

451

Fgt.

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

8vb

The musical score is for page 152 of a concerto. It features six staves: Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The score begins at measure 451. The Bassoon part has a triplet of eighth notes, followed by a sixteenth-note run, and then a triplet of eighth notes. The Violins I and II, Viola, and Violoncello parts have a triplet of eighth notes, followed by a sixteenth-note run, and then a triplet of eighth notes. The Contrabass part has a triplet of eighth notes, followed by a sixteenth-note run, and then a triplet of eighth notes. The Piano part has a triplet of eighth notes, followed by a sixteenth-note run, and then a triplet of eighth notes. The score is in 2/4 time and features various musical notations including triplets, sixteenth notes, and eighth notes. The key signature has one flat (B-flat). The page number 152 is in the top left corner. The title 'Concierto para Fagot, Pianoforte y Cuerdas' is at the top center. The copyright notice '© Juan Luis de Pablo Enríquez Rohen, 2018' is at the bottom center.

454

Fgt.

mf *f* *sf*

Vlns. I *sf* *f*

Vlns. II *sf* *f*

Vlas. *sf* *f*

Vcs. *sf* *f*

Cbs. *sf* *f*

Pf.

457

Fgt.

Vlns. I

II

Vlas.

Vcs.

Cbs.

Pf.

457

458

459

460

8vb

460

Fgt.

mf *f*

3 6

460

I

sf *f*

3 3 3 6

II

sf *f*

3 3 3 6

Vlas.

sf *f*

6

Vcs.

sf *f*

6

Cbs.

sf *f*

8 6

460

Pf.

sf *f*

6

8vb

Moderato (♩ = c. 108)

463

Fgt.

463

I

Vlns.

II

Vlas.

Vcs.

Cbs.

Pf.

8vb

8vb

8vb

467

Fgt.

467

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

467

Pf.

5

mf

mf

(8^{vb}) - - -

471

Fgt.

6

I

Vlns.

II

Vlas.

Vcs.

Cbs.

8

Pf.

471

475

Detailed description: This page contains measures 471 through 475 of a musical score. The score is written for Bassoon (Fgt.), Violins I and II (Vlns. I, II), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Piano (Pf.). The key signature has one flat (B-flat). The time signature is 4/4. Measure 471 features a sixteenth-note triplet in the bassoon and a half-note in the strings. Measure 472 has a half-note in the bassoon and a half-note in the strings. Measure 473 has a half-note in the bassoon and a half-note in the strings. Measure 474 has a half-note in the bassoon and a half-note in the strings. Measure 475 has a half-note in the bassoon and a half-note in the strings.

476

Fgt.

476

I

Vlns.

II

Vla.

Vcs.

Cbs.

8

Pf.

476

3

3

3

3

160 Concierto para Fagot, Pianoforte y Cuerdas

482

Fgt.

accel.

f

6

482

Vlns. I

f

II

Vlas.

f

6

Vcs.

f

6

Cbs.

f

8

482

Pf.

f

3